

7-15-1937

Campus Crier

Central Washington University

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Vox Pupilli

Vox, et Praeterea Nihil

(Editor's Note. The following topics have been discussed on the campus during the past week. We hereby print a resume of the drift in the conversations.)

School dances. Shall they be open to the public or restricted to students? This question has arisen concerning our regular school dances. I do not think that it is the proper thing to allow every Tom, Dick, and Harry to attend our dances. We pay our fees for our social activities and I can see no legitimate reason for allowing those members of the town's younger set who are not attending school to attend these affairs. If they do attend, let us levy a tax of 10 or 15 cents against them. This may discourage some of them a bit, if so, so much the better.

Names of Buildings—It has been suggested by an editorial that action be taken towards giving some definite names to the buildings on our campus. This would be a very fine undertaking and as was suggested names of prominent men connected with our school could be used. But it is not necessary to limit the names of our buildings to names of men connected with the school. Anyway why not name our buildings?

Rumblings in Kamola — Flash! Kamola throws a party! Some one loses some beauty sleep! Next morning we hear faint rumblings in the north end of Kamola Hall. Later that night a very violent storm breaks in Kamola's west room. Why cannot the girls have a little fun while they are going to school? We only go to school for a few short years of our lives, while we have the entire life time in which to sleep. Are not the three halls places in which the students are supposed to spend happy, carefree, and enjoyable moments?

Lighting Situation Is Bad—We the members of Munson Hall invite the purchasing agents of the Central Washington College of Education to come over to our hall some evening. Bring along your evening newspaper and read it in our recreation room or in any of the private rooms. I am sure that you will be astonished at the remarkable brightness of the lights that are turned on in these rooms. The largest globe you can find in here is a 50-watt globe (O. K. for basements, hallways, and garages, but very hard to read by or to try and study by.) Yet these are the largest globes that can be obtained from the director of dormitories. We need bigger and better light globes and hope that we will be able to receive them.

MUSICAL BACKGROUND GIVES MASQUE COLOR

The musical part of the Wednesday night program was furnished by Marie Walker, organist, Jean Webb soprano, Mary Jo Estep, pianist, and the Women's Ensemble directed by Hartley Snyder, and accompanied by Miss Walker. The choral numbers exhibited phrasing which was well rounded and beautifully balanced and tone quality of rich texture. The first group of songs was made up mostly of familiar music requiring utmost care in smoothness of phrasing. These songs including EYE HATH NOT SEEN FROM THE HOLY CITY by GAUL, SLUMBER SONG by GRETCHANINOFF, CALM AS THE NIGHT by BOHM, and ON WINGS OF SONG by MENDELSSOHN were exquisitely interpreted by the Ensemble.

The second group of songs included music of more varied style and the Ensemble responded with flexibility and careful articulation. LA PETITE ROBE, COUNTRY DANCE by BACH, and THE MAIDEN THAT IS MAKELESS were included in this group. In the final number THE SNOW by ELGAR, the Ensemble was assisted by a violin choir.

McCONNELL TO SPEAK

President R. E. McConnell will address the students on Tuesday, July 20, at 10:10 a. m. in the College Auditorium, at which time he will discuss the Summer Curriculum Conference at Stanford University which he attended.

CAMPUS CRIER

CENTRAL WASHINGTON COLLEGE OF EDUCATION

Vol. No. 10

ELLENSBURG, WASHINGTON, THURSDAY, JULY 15, 1937

No. 36

MUSIC ASSEMBLY MUCH ENJOYED

Women's Chorus, Orchestra, and Septette Present Fine Program Tuesday

A fine demonstration of what a really good music department can do, even in as short a period of time as six weeks, was shown in the music assembly presented in the New Auditorium Tuesday morning.

Those taking part in the program were: Members of the orchestra, which was directed by Mr. Ernst; the women's chorus, under the leadership of Mr. Snyder; and the seven people who composed the septette. This was the first appearance of the septette, and the audience hopes that it is not the last. It includes two violins, played by Mr. Pyle and Marjorie Brown, a viola played by Mr. Gattiker and a cello played by Mr. Cunningham. Mr. Trainor played the double bass, Mr. Ernst the trumpet, and Myrtle Brown accompanied at the piano.

Following is the program as it was presented:

I	
Juniper Symphony, C Major.....Mozart	
First Movement	
College Orchestra	
II	
Septette.....Saint-Saens	
Intermezzo	
Minuet	
Mr. Pyle, Mr. Ernst, Mr. Trainor, Miss Myrtle Brown, Miss Marjorie Brown, Mr. Gattiker, Mr. Cunningham	
III	
Valse Triste.....Sibelius	
College Orchestra	
IV	
Slumber Song.....Gretchaninoff	
County Dance.....Bach	
The Maiden That Is Makeless.....Bell	
The Snow.....Elgar	
College Women's Chorus	
V	
Overture Prince Methusalem.....Johanne Strauss	
College Orchestra	

McCONNELL REPORTS ON CONFERENCE

President McConnell returned on Monday of this week from Palo Alto, Calif., where he had been attending the 5th Annual Stanford Education Conference, which was in session from July 7 to July 11. On the campus here only part of the day, President McConnell went on to Seattle Monday night to take part in another education conference there.

The conference at Stanford, said Dr. McConnell, was one of the most successful he has attended, and possibly the best of the five they have had there. With approximately 120 invited participants in forums and round tables, and 500 attending the conference in addition to the regular summer school enrollment of 800, and with such men as Dr. Douglas A. Thom, psychiatrist of the Tufts Medical School and of Harvard, and Dr. A. J. Stoddard, superintendent of schools at Providence, Rhode Island (to go to Denver in the fall as superintendent there) to address the conference, it could not fail to stimulate interest and point the way to new educational developments on the west coast.

Two themes, one the problem of mental and physical health as it relates to the schools, the other new curriculum developments, ran throughout the conference, which embraced all different levels of American schools. President McConnell participated in forums dealing with the General College and with Teacher Training, was chairman of a panel discussion concerning the new program of the General College at the University of Minnesota, and addressed one forum on "Teaching Education Appropriate for Modern Schools."

Particularly keen interest was shown in the discussions which dealt with some of the new programs for the first two years in college, such as those worked out in the University of Minnesota General College, the University of Chicago, and at Bard College in New York City, said Dr. McConnell. He also indicated that a large number of the forums were given over to the discussion of various phases of mental hygiene and their application to the problems

College Sees World Premier of Masque

Revival of Semi-Dramatic Form Wins Approval in Auditorium Last Nite

By Joseph Trainor

There are several ways of creating the musical score for a stage production and most of them are bad. Mr. Pyle has chosen the good way and because of his choice DEEPER THAN ATLANTA is greatly benefited by the music. The mood of the whole production is set by the prelude, and after the curtain rises the actors are given support when it seems desirable and are left alone when they might better be left alone. At the end it is the piano which gives the final statement and the unity of the entire production is reasserted.

The music does these things not alone because it is within the power of music to enhance its related arts, but because Mr. Pyle's score is as ingenious as the script of Mr. Mathews or the direction of Mr. Lembke. The score is a musical elegy on Huey Long, exceedingly well-knit. With the exception of the dance (which is not unrelated in mood to the rest of the work), the entire score is built up from a short four-measure phrase, turned here to a dirge of ponderous pomposity, and there to loose-jointed cake-walking blues. It swings on the end of the clock's pendulum, rattles in the bones, and jubas up and down. It is the same theme, molded in a score of clever ways, thundering in octaves in the bass, galloping contrapuntally throughout the parts, pecking at the high octaves and settling itself heavily over the whole keyboard at the final curtain. To those of us who are acquainted with the steady production of creative work from Mr. Pyle's pen, the score for DEEPER THAN ATLANTA will remain for some time his "best" work. For Mr. Pyle there is a request—do more of this sort of thing.

By Donald MacRae

Rare is the small college drama department willing to experiment with novel dramatic forms, rare the college or university with young writers capable of making poems or plays really worthy of public production; rarest of all are colleges that have on their campuses composers able to turn out fresh and really interesting scores for special occasions. Last night in the college auditorium the production of the Masque, "Deeper Than Atlanta," proved we have all three here, and capable performers as well.

First Conceived as Masque

Mr. Mathews' poem some of us have heard frequently and it wears well. It is fluent, it has interesting variety, and it says something. To Mr. Lembke goes the credit for seeing its dramatic possibilities; he first conceived of it as a masque, and he had the courage and originality to see it through production. Mr. Pyle I mention last only because it is the nature of sentences that they must go in sequences, and this sequence has worked out this way. I have heard Pyle's work before—I amazed myself and him too the other day by remembering a scrap of the melody he did for a Mathews lyric last year—and, while I haven't a trained ear and needs must hum a tune once in a while, I like to listen to it and I think it is good. I'm depending upon Mr. Trainor, who knows about these things, to tell you how good it is, but I know this: I heard the piece in rehearsal without the music and, although the poetry was there, and the lights and dances and all, it was thin; and then the music came in and the piece had flesh on it and it was a whole thing, and fine. And while I'm still in this paragraph I'll thank Juanita Davies for doing it, for making the music come in firm and sure, for leading the way. Those who know tell me you don't just take Pyle's measures by the hand and lead them along; you have to get them by the throat and show them who's master or they won't go, not a step.

The Old English Masques

The English masque probably had its origin in medieval Italian spectacles or "mummings," and was pretty well developed as pageantry in Italy before it came to England. It reached its elaborate and expensive climax in England in the first third of the 17th century, when Ben Jonson, poet, and Inigo Jones, court architect and stage designer, and various court musicians and dancing masters gave their genius to it in frequent collaboration. The most famous of all the 17th century masques, and I know of no important one between it and

(Continued on Last Page)

FOURTH IN FILM SERIES TONIGHT

Trainor's Music on Pipe Organ Expected to Be Outstanding

Thursday night the fourth program in the series of foreign films will be shown in the College Auditorium at 8 o'clock. The films this week have jumped from Germany over the frontier into France, and present a history of the films in that country.

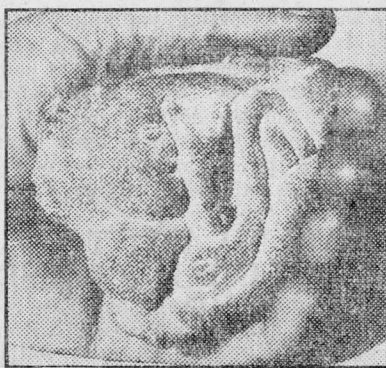
First will be shown the early Lumiere films, which were made in 1895, and which are very similar to the primitives seen in the first program of the film in Germany. The second film of the evening will be THE RUNAWAY MORSE, made in 1907, which is a direct ancestor of the Mack Sennet comedies and the early Charlie Chaplin films. The third film is JUVENILE FANTOMAS, a detective-adventure thriller, filmed in 1913 at the same time that Hollywood was making money on THE ADVENTURES OF KATHLYN and THE PERILS OF PAULINE. THE CRAZY RAY, directed and filmed by Rene Clair in 1922 is a fantasy, one of the first that Clair tried.

There will be a decidedly noticeable difference between this program and the German films presented before. The technique, use of story materials, and direction differs radically.

These films, all of them a little crazy, or at least out of the ordinary, will give Mr. Trainor a fine chance to get in his rib-tickling musical comments. Do people go to see the movie, or to hear Mr. Trainor?

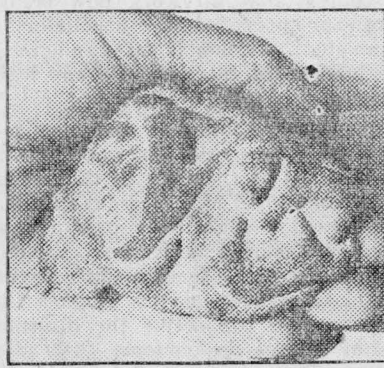
The right figure, according to the French, makes any homely woman attractive. The figure is 1 with six noughts after it.

PHOTOS OF ROSETTA STONE



The above photograph of the stone shows, from left to right, a lion, a human head, a horse's head, serpent, the tail of the fox, and in the upper right hand corner, what is left of the rabbit's head.

The second picture shows, from left to right, an Indian head seen from



an angle, a lizard, some unknown animal, and a skunk upside down.

A third photograph, unfortunately not made into an engraving through a misunderstanding, shows clearly the elephant head, and the head of the Indian chieftain.

Unusual Carving Is Found

Those people who have been in one of Mr. Beck's science classes have undoubtedly heard about his rosetta stone, found on the bank of the Columbia River. Its discoverer was one of the Ginkgo CCC boys, Frank Ogden by name. On his second day in camp, like all the others, he went down to the river to hunt arrow-heads, one of the few relics remaining of the Indians who lived along the Columbia not so many years past. However, the details of Frank Ogden's discovery, and the exact spot in which he found it, are not known as yet. But he did recognize its exceptional character, and carried it carefully away as a keepsake. He did fail to realize its scientific value.

The stone represents an unusual work of art, the design being exceptionally well developed. Miss Johnson says that the artist has taken into consideration the outside outline, as well as the character of the objects in the carving itself. He has conceived his work on three dimensions instead of the usual two. The stone may perhaps represent the beginning of sculpture, if carving can be put into the same class with sculpture. But its

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CAMPUS CRIER

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of the
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POWER OF THE PRESS

Those of you who have thought the Campus Crier a weak, spineless, ineffective publication just take a look at the article requesting armchairs in certain classrooms, and then take a look at the certain classrooms.

Friday we went to class—to the Faculty Room—and there in all the glory of their ink-stained, scratched brownness, stood two rows of arm chairs instead of the instruments of torture which had been shoved to the back of the room. A certain music student suggests that the same thing could be arranged for Miss Davies' 7:30 music class, so that the crack of breaking vertebrae would not drown out the sound of the voices lifted on high.

You remember that, a couple of papers ago, we pledged ourselves to do something about whatever you wrote to us. This arm chair victory is the initial proof that our intentions are honorable, and that we have your welfare at heart. Write us some more things the matter with the school, and we'll do our best to effect a change.

SHOULD TEACHERS BE UNIONIZED?

More and more are the people of this country realizing the need and value of strongly unified labor organizations. The workers through organized labor have improved their wages, hours, and working conditions and have gained a higher standard of living.

We, as teachers, can learn a great deal from organized labor. A quick glance at the present condition of the teaching field is enough to give positive assurance that things are not as they should be. Conditions in the teaching profession are not as good as in many forms of employment where education and appearances are not required. The difference between the existing conditions of the workers and the teacher can be explained. The worker presents an organized front while the teacher is considered as being but a small voice in the old village choir.

We cannot help but wonder why it is that we as progressive educators, have not joined forces and asserted our common interests? Are we contented with our lot? Are our wages, hours, and working conditions conducive to good teaching? Are we too gentle and refined to join forces with anything smacking of mass demonstration?

Of late there has been some talk of a union of school teachers. We have long been wanting an organization that was not confined to promises, peppy talks, and useless financial contributions. Comes now the time that the real 'McCoy' is at hand. But we are from Missouri.

It is not the intention of this paper to dabble in politics, policy, or scandal, but it is our intention to do anything that will assist the teacher and the teaching profession. We take no sides on the question of unions for teachers except for the fact that we believe there are two sides to any question.

In order to acquaint ourselves with this question may we suggest a public debate between competent speakers presenting both sides to be held in the near future.

HANDSHAKING

As adults we can recall to a certain extent our days in high school and many of the memories they bring back. One outstanding recollection of those bygone days is the fact that there was always a certain individual in every class known as "teachers's pet" and that student usually always pulled down a straight A.

This condition, however, is not restricted to high school but is found in many classes at our college. It comes under a different name here and is known as apple-polishing or handshaking. Certain students have developed this technique to a high degree and they deftly pull the wool over the teacher's eyes by bluffing their way through each class period. Can a condition like this be remedied by the students or by the faculty?

PRITTLE—
PRATTLE

Millie Moe is confined to the mantle piece, because she went riding for four hours on the widest horse she had ever seen Saturday afternoon.

Dr. MacRae remarked when half his class failed to show up for a test that "discretion is the better part of valor."

Mr. Thompson is reported to have played CHICKEN LITTLE about a week ago and part of the sky did REALLY fall on him.

Seen IN the Crier Room: Truman Lentz writing ALL of the Open Forum (PAID Advertisements. (Charge it)).

OBITUARY

In Memoriam: Services will be held from the Crier Room for a one Robert Whitner, noted columnist sometime later, because he failed to turn in Flashes From the Faculty. The family requests that no flowers be sent. His last speech was, "If anyone would ever do anything for a guy to write about, there might be a column forthcoming."

Advertising agencies report that there has been a sudden pick up in the sales of dried cereals, due, they think, to the learned article which appeared in the Campus Crier last week.

Mr. Mathews objects to the arm chairs on the Faculty Room. It seems he does not like to talk above the snores.

Mr. Holmes still claims that he doesn't do anything that is news. We will have to put in his name this week to take up space.

In case the faculty has failed to entertain you up until now, Mr. Sparks and Mr. Trainor are trying their best to do so every Thursday night. Dr. Sparks controls the projector. Mr. Trainor TRIES to control the organ.

We wish to report to those who may be concerned that there are other animals in the Old Administration Building besides the two-legged ones. We found a MOUSE in my shoe last week.

We don't know why we call JUST THIS part of the paper ODDS AND ENDS.

NOTICE
TO
GRADUATES

Your application for a diploma to be issued at the August 18 commencement has been approved. The diploma will be issued at that time, provided, of course, that all work now being taken or proposed is satisfactorily completed. Diplomas of candidates indebted to the institution in any way will be withheld.

Those who complete the requirements for the special diploma (3-year curriculum) at the close of this week are not expected to be present at commencement though their presence is much desired. Those who complete the requirements for any diploma at the close of the quarter, August 18, are expected to receive the diploma and/or degree in person. Only the most urgent reason for absence will be considered as valid. Request to be excused from commencement must be presented in writing to H. J. Whitney, registrar. The reason for the request must be stated. All candidates who are not present at commencement must leave a complete and correct mailing address to which diplomas will be mailed between August 18 and September 1.

All who receive degrees and/or diplomas at commencement will appear in cap and gown, rental fee for which is \$1.75. Candidates must make arrangements through the business office before August 1 to have caps and gowns ordered. If you are leaving the campus this week and expect to return for commencement, you should arrange for your cap and gown before you leave. Height and head measure must be given at the time of ordering.

Graduation fees are as follows:
1. Diploma fee\$2.00
Includes \$1.00 for preparation of diploma and \$1.00 for required contribution to Student Benefit Fund.
2. Appointment fee\$1.00

HOOEY

Louise Hartwell, that dear little thing from Yakima, is holding her left hand in funny positions. Reason—Sammy gave her a diamond. Love is everywhere.

Phillip Kerby, our erstwhile Huey Long, has gotten in good with one of our profs. Anyway, the prof calls him pet names—(unprintable). IT AIN'T LOVE, THOUGH!

Lorndine Nylund, our gal from Seattle, has the disturbing habit of getting packages frequently. Disturbing, because it might be candy. (Tip to Sue Lombard.)

It's been rumored that Harold Drendont, upper-classman, has a bad attack of Vivian Cassidy. Vivian won't talk, yet!

The Frosh in general are having one heck of a time. We're lost or waylaid by some fellow who knows the campus and who wants us to run an errand for him. Honest, people, it'll be bad enough next fall for a whole week—why pick on us now? All I got to say is that if you don't stop picking on me I'll tell my mamma on you!

DON'T FORGET:
FORMAL FRIDAY

It seems that there is going to be a Blossom Ball sometime this week. It also seems that I am supposed to have something to do with the decorations. I have come to the conclusion that, since the flowers I picked over the week end to use have all wilted and all the bugs I labored so hard to catch have flew the coop, that the only kind of flowers to use are wall flowers. They are more decorative anyway (and bigger). Besides, if I use real flowers I am apt to get hay-fever, and you wouldn't want that to happen—or would you?

I thought I should tell you this so you can plan your dress accordingly. And now I would like to address a word of wisdom to the gentlemen that are going. If your lady friend is going to wear a pink dress, be sure that you send a corsage of red roses. Or maybe yellow would be better. Or for that matter, you can pick dandelions out in the back yard. If she happens to be wearing blue, any kind of a deep purple flower will do nicely, especially if you have had a little misunderstanding about the whole thing in the first place. She will love you for the rest of her life. But above all don't send her an orchid. She's apt to refuse to go with you. I feel that if you follow these few suggestions that I have made above, your evening will be a pleasant one. Of course, if you want to insure her a successful evening, just put on a very good crabbig act. That always goes over big, especially if you are on the receiving end.

Then, for frosting, you might refuse to take her any place to eat afterwards. Walk her right straight home, and watch how fast the invitations come in for the next formal. If you follow these few simple instructions, I'm sure that I shall not see you at the Snow Ball next winter.

CRAIG TO ASSIST
LIND IN CLASSES

Dr. Gerald S. Craig, associate professor of natural sciences, Teachers, College, Columbia University, will be on the campus from July 19 to 23, inclusive. Dr. Craig will assist Dr. Lind in his science classes during the week and will appear before an all-college assembly on Thursday, July 22. Dr. Craig, a graduate of Columbia University, has been associated with that institution since 1925. He is nationally known for his outstanding work in the field of elementary science and has written much valuable material on that subject. A series of books entitled "Pathways in Science" by Dr. Craig and Beatrice Davis Hurley, also of Columbia University, has been adopted by many elementary schools throughout the nation. Dr. Craig was president of the National Council of Supervisors of Elementary Science in 1930 and is at present a member of leading educational organizations.

Paid by all who receive a diploma for the first time this summer.

3. Cap and gown fee.....\$1.75
4. Degree fee\$5.00
Fees are to be paid in the business office and the receipt present in the registrar's office.

BECK TALKS
ON ANCIENT OAK
AT ASSEMBLY

"We who have important objects in our own backyard do not realize the significance of them but when they are miles away they are considered interesting." Mr. Beck of the Geology Department gave the above quotation concerning the Ginkgo National Park. His subject was divided into two sections, first a general discussion on the geology of Eastern Washington and last the "The Autobiography of an Ancient Oak Tree."

The first part of the lecture consisted mostly of slides showing pictures of various formations and fossils of importance, covering the Ginkgo Forest, petrified wood, skeletons and bones, and various coulees. The main part of the talk, however, was "The Autobiography of an Ancient Oak Tree." When the age of a human being is concerned in our time conception we speak of 15 to 20 years, while the geologist speaks in as many millions. Looking back about 15 million years we see an imperial forest growing in the Okanogan valley and in that forest we see an oak tree growing amongst many others, tracing their lineage back to subtropical times.

Roaming around in this forest were a number of mammals unknown to us today, such as the giant clawed horse, Maropus and the long-necked camel, Alticamelus. In the branches of the trees nested squirrels and birds and occasionally roaming around the forest depths the little three toed horse could be seen.

Time passed and the struggle between animal and animal went on with very gruesome outcomes. Animals in these combats were Perky, the peccary, Amphicyon, the bear dog, and the small four-tusked masdodon which had come from Africa by way of the Alaskan land bridge.

The mighty oak grew and youth, maturity and old age succeeded each. Then came the Autumn of the Great Wind and our forest was lowered to the ground. This was followed by the High Flood and these giants were swept away with the water into a different flora and fauna consisting of swamp life mostly.

Suddenly, there came upon the peaceful scene, great flows of lava and in a few hours the landscape was obliterated. Trees were sealed in lava. Strong chemicals worked their way into the cells and they soon became stone. Centuries passed slowly away, erosion took place and entirely new surroundings could be seen. Well developed horses and mastodons moved about as well as sloths and armadillos, bison and bear, the sabre-tooth tiger, and large wolves.

This tremendous change had taken place due to two things, (1) the elevation of the Cascade Mountains shutting off abundant rain from the Pacific, (2) the lifting of the lava plain some 1500 feet.

Again centuries passed and many changes took place. Everything became surrounded by water or ice and the climate became cold. In time man appeared and domesticated the horse and hunted bison and antelope all of these having survived the ordeal.

Finally the white man appeared and the horse was put into use more than ever. Horses and cattle thrived when released and perhaps the camel and elephant might have had they been tamed. So we see today life as it is and who knows what changes 15 million more years will bring.

HAWAIIANS TO APPEAR

Nani Ao (Frances Ryan), accompanied by native musicians, will present a Hawaiian program of dancing on Friday evening, July 23, at 8 o'clock in the College Auditorium. Miss Ryan is a graduate of the Mossman Institution of Hawaiian Dancing, Honolulu, and has been an instructor at the Cornish School in Seattle during the past year. This proves to be a very unique and authentic dance program.

A philosopher is one who decides that weeds don't make such a bad lawn if they are kept mowed. He advises that if your neighbor's chickens persist in raiding your spring garden, hide a dozen eggs behind a bush and let your neighbor see you collect them.

BELL LAUDS CWCE IN STANFORD PAPER

In the STANFORD DAILY for July 8, 1937, Dr. Reginald Bell expressed "satisfaction" with "the progress of psychological methods of teaching in the northwest." While in the northwest Dr. Bell visited only two institutions, the University of Idaho and the Central Washington College of Education.

Dr. Bell is quoted as follows in the Stanford paper:

"Progressive educational methods are making great strides in both of the institutions I visited. I was particularly gratified with the response of the students at Washington State Normal (sic). Judging from the interest and intelligence shown by them in open forum discussions after my lectures, I feel safe in saying that the new generation of teachers in this district will be deeply interested in educational psychology. The experimental approach was both vigorous and sound."

Dr. Bell went on to ascribe to President McConnell much of the credit for the progress of this institution.

KITTYBALL LEAGUE CONTINUES SERIES

Cards Now in Lead; Smith Ahead in Batting Average

Not since they first met the Giants have the Cards lost a game. By going through the last week without defeat, the Cards have cinched the pennant unless the league continues next week. The Giants, who set the pace for the first game, have gone down below the .500 mark when they lost to the Cards last Thursday.

Twice have they been beaten out on the inning played overtime because of the tie. The most exciting and fastest game of the season was played Monday when the Cards and Cubs tied in the sixth inning. The Baby Bruins came out in the seventh to score two runs and it looked like a cinch. Captain Hicks brought all his flying power from his Redbirds to batter Jensen for three runs when the game was called with only one out.

Captain Rolph decided that his team had the best material of the league but needed some shuffling because they were getting stale. Parker started on the mound but was knocked off in the first inning with five Cardinal hits and no outs. Rolfe assumed the responsibility to check the bats of the Birds but the lead was too great to overcome. The final outcome was the worst defeat that any

ATTENTION! AVIATION FANS

Tommy Thompson, world renowned bat-man, who jumps from airplanes supported by metal wings instead of a parachute, will perform at the Ellensburg airport Sunday afternoon.

team has suffered this year—7 to 1.

It is no small wonder that the Cards are justly entitled to the lead for their infield is almost error-proof. There are three men in the Cardinal lineup batting .400—Smith .461, Lind .456, and Milanowski .400. The nearest any other team can come to this mark is the Giants who have Chiotti batting .400, Rolph has less hits off him than any other pitcher considering the innings he has pitched. He usually has a bad inning which he allows his opponents to bunch their hits and has walked more than any other hurler—twice he has walked in runs. It looks rather futile at the present time but the remainder of this week may spoil the pace the Cards are setting if one of those tie games happen to turn the other way.

League Standings				
Cards	5	1	.833	
Giants	2	3	.400	
Cubs	1	5	.200	

ALICE McLEAN TO WED IN SEPTEMBER

At a dessert bridge affair Friday evening, Miss Amanda Hebel entertained about thirty guests in compliment to Miss Alice McLean, College of Education children's librarian to announce to her friends the news of her forth-coming marriage on September 11th to Gene Fadden in Seattle.

The guests were served dessert at card tables and colorful summer flowers of pastel hues were arranged in bowls about the rooms. The message of the wedding date was printed upon tiny parchment scrolls which were contained in small bags of rice colored cellophane paper, all of which was tied to a dainty nut cup before each guest's place.

Bridge and monopoly were played during the evening with high score for bridge going to Mrs. Robert McConnell and high for monopoly to Mrs. Pearl Jones.

Miss McLean as children's librarian has been associated with the College of Education for the past two years. She is a graduate of the Library school at the University of

Social, and Anti-Social

Since this is a co-educational school and the women outnumber the men, making competition a little high (especially for the Blossom Ball), space has been given for the purpose of helping the coeds improve so much for the next week that they will all be considered a date.

But when is a date a date? The following are a few of the pointers obtained from personal interviews and "outside reading which fail to make one.

Disciplinary don'ts:

1. Don't grouse about your defects. Many a movie star has broken the box office records in spite of a wall-eye, freckles, a New England string mouth, a toupee, fat ankles, or shining false teeth.

a. Be sure you brush your teeth.

b. Have perpendicular stocking seams.

c. Heels parallel to the pavement. (Try wearing a pair of perfectly ridiculous, toeless sandals. The change from your other "boats" will do you good.)

2. Don't spread your lipstick abroad. On your lips, it's fine—but smeared in the corners, it's unpleasant; on your teeth, it's unsightly; on your friends' faces, unfortunate; on your friends' guest towels, unforgivable.

a. Apply all your make-up sparingly. (But be sure you apply something. Every woman should wear a little. She owes it to her public. But do it at home with such finish that it lasts the evening.)

3. Don't frown. It turns your brow into a washboard eventually.

4. Don't criticize. If his tie does not match his shirt—forget it. You

Washington and is the daughter of Mr. and Mrs. A. J. McLean of Seattle. Mr. Fadden is the son of Mr. and Mrs. H. D. Fadden also of Seattle. He is at the present time on an engineering project in Alaska and will take graduate work at the university this fall.

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may pant him to ask you out again, you know.

5. Don't forget that skirts are shorter this year—remember that when you sit in low chairs.

6. Don't tolerate chipped nail polish for a minute. Don't go in for brilliant nail polish unless your hands are worth looking at, and then only in the evening.

7. If you're on a diet don't bore the world with it. It's only interesting to you as a topic of conversation. Try to be as considerate as possible about the whole business—if you bring it up at the table it takes the fun out of eating for other people.

8. Don't stick to one perfume all your life, nor one shade of lipstick. And don't wear flowers that come between you and your man when you dance.

9. Don't do all the talking. Let him do it, and pretend you believe him.

10. Don't let any one talk you out of getting enough sleep, unless the moment is worth the next morning circles. Don't cheat on the hair rushing before you put your hair up at night. Don't worry. And please don't ever give up.

PRODUCTION OF NEW PLAY NOW UNDER WAY

GIRLS IN UNIFORM, the English translation by Christa Winsloe of the famous German play GESTERN UND HEUTE, will be produced by summer school students on August 13, according to announcement just made by Mr. Lembke of the drama division.

Twenty-eight girls will make up the cast of this famous play which was seen in the talking pictures under

the name of MADCHEN IN UNIFORM. Heading this large cast of girls will be Catherine Prior as the young Manuela, Ida Thayer as Fraulein von Nordeck, headmistress of the school attended by Manuela.

GIRLS IN UNIFORM has been described by critics as "a play of genuine passion and significance. It is a serious drama which tells with delicate pathos of a girl's love for her teach in a German school where the pupils are ruled by the iron hand of discipline. It is also a very real and sometimes lively picture of schoolgirl life, of groping adolescence, of the need of youth for sympathy and love."

The English adaptation of GIRLS IN UNIFORM was first produced in October, 1932, on the London stage.

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MASQUE PREMIERE

(Continued from Page One)

one we saw last night, was Milton's "Comus," produced, I believe, in 1634, for the edification of the Earl of Bridgewater and his family at their country seat, with the music provided by the composer, Henry Lawes. To all of these spectacles certain conventions were common: The masque was a complexity of instrumental music, song, dance, semi-dramatic poetry, and brilliant and often heavily elaborate scenery; the characters presented were usually mythological; the poetry, although frequently something like drama, usually lacked plot, attempted little interplay of character, was static, not dynamic in the dramatic sense; the subject might be highly serious, but it was never too serious for vulgar, sometimes nearly bawdy, interruptions; and it was never decided which was most important, poetry, music, dance, or scenery. Inigo Jones thought scenery; Jonson, poetry; and they were frequently at each other's throats, without settling anything.

Provides Setting For Lyrics

All this is written in the hope of clarifying to some extent the artistic meaning of what we saw last night. It was not drama, not poetry, not a ballet, not a sonata; it was a masque, combining all these to make an impressive spectacle, and, after three centuries of oblivion (Milton to Mathews, Lawes to Pyle, 1634-1937), the old form has rare freshness, it is good. Much more free formally than the drama, it seems remarkably well adapted to the needs of the modern writer. It provides the setting for as many lyrics as the poet can muster, and the modern lyric needs just such a vigorous stimulus as a masque revival might supply (it seems a far cry from Milton's "Sabrina fair, listen where thou art sitting . . ." to the song about an airplane wing, but they are similar in delicacy and exuberance). And the ballet seems much more natural to it than to the heavy-handed opera, and the masque gives the ballet new point.

Lembke's Production Remarkable

I have got this far without being very specific about last night's production. It seemed to me that, considering the strangeness of the material and the uncertainty that must attend all such experimental departures, the piece had a high degree of conceptual unity and a considerable smoothness. If I could arrange my own conditions for a second production, I would ask for a smaller auditorium, in which every image and every movement might be underlined by sheer force of physical confinement. This thing is small and brilliant and precise for all its toughness and needs the small exhibit room, not

the large gallery. But this is precious quibbling. Lembke's set and his use of lighting, the pace he set for the reading of the lines, his composition—especially, I think, his composition—were remarkable—and remember, he began with only six pages of poetry. Kerby threw himself into Huey and kept it at a good pitch and brought it to focus all right, and Epp up there on his prominence was steady and intelligent and heard the poetry himself, and Kidder kept it going. Catherine Pryor's Mammy Long seemed good and strong. The bits keep coming back—the professors sliding in there faster than they ever moved in their lives and bringing their categories with them, and that question about Michelangelo shooting at us around the edge of a skyscraper, about the fifth story—they keep coming back, and if I leave many of them out here it's only because I've used too much space already. I won't mention Mathews' poem again, you can read it for yourselves in the "Mercury" next month. And Mr. Trainor is handling the music.

I hope you've gathered from all this that something important happened here last night, and that before it could happen, things, valuable things, have been going on all around us for several weeks, quietly, blessedly unadvertised, and earnestly. It makes me feel good, and I hope it makes you feel good too.

ROSETTA STONE

(Continued from page 1)

greatest quality, if such it may be called, it has relationship between the different objects in the design. The creator has beautifully related all unrelated forms, giving a compactness in design. Miss Johnson also says that she feels that the stone is a sincere expression of the artist's feeling, not merely a superficial design.

The figures are carved in basic relief on a sandstone block of irregular shape. Twelve of the figures, with the possibility of an unfinished thirteenth, suggest a connection with the lunar periods of the year (i.e., in calendar). There is also the possibility of the group of animals being associated in a legendary style. The animals represent a horse, a fox, a skunk, an elephant (mastodon?), a lizard, a serpent, a rabbit, a lion, an Indian with a headdress, a second human head, and three other figures that are awaiting interpretation. Several of the animals, in particular the lion and the horse, are prehistoric. The stone was probably carved in the post-glacial age, that is from ten to twenty-five thousand years ago. It suggests southwestern America in type. It may have been made by Mexican or Central American inhabitants and introduced into this region by barter. In

fact, this is quite probable, since there is no sandstone in the Columbia region, granite, gneiss and basalt dominating. There are somewhat similar beds of sandstone in the Cle Elum region, fifty miles distant. There is also the possibility that it is one in a series of such stones carved by a man having definite training in the art. It cannot be passed off as the product of some idler's leisure moments.

This stone is valuable scientifically in that it sheds light upon the animals of Washington during and just after the conclusion of the Ice Age. It has long been assumed that certain extinct animals were wiped out by the glacial age and many of them in its earlier stages, that man did not know these extinct mammals because of his late arrival upon the continent, and that in the particular case of the horse, these animals had been missing from this continent for thousands of years before the arrival of the Spaniards. However, the horse may have survived until within a few hundred years of Columbus. The same may be true of camels and elephants. The failure to domesticate them led to their extinction. It is also interesting to note that bones of these same animals have been found in Indian campsites on the Columbia River.

MOORE TO ATTEND COLUMBIA NEXT YEAR

Varied Education to Be Goal of Experience Curriculum

Miss Jenny Moore of the Education department is taking nine months' leave of absence, beginning next fall. Miss Moore is teaching only the first half of the summer quarter. As soon as the grades are in and her apartment is dismantled, she will leave for eastern Washington to take a well-earned rest until the latter part of August. During this time Miss Moore intends to lead the simple life and to forego all intellectual effort except that of reading.

Gone With the Wind

After leaving eastern Washington by train, Miss Moore will visit friends in Montana and the Middle West, arriving in New York in time to enter Teachers' College, Columbia University, September 22. She will work for her master's degree. Her major field of study is curriculum with emphasis on social studies content. Miss Moore hopes to have some work with Dr. Caswell, co-author of "Curriculum Construction," who is coming from

George Peabody College in the south to serve on the Teachers' College faculty for a year.

Whittier Hall will be Miss Moore's home for the nine months' stay at Columbia. It is an immense building, ten stories in height, and conveniently located near the office, library and class-room buildings.

Close application to her studies will not be Miss Moore's sole interest. She plans to see many good plays and to hear much fine music. Also she promises to hear Dr. Harry Overstreet and Dr. Harry Emerson Fosdick whenever possible and to visit Boston and Washington, D. C.

All in all, Miss Moore indicates that the year is to be filled with new experiences rather than with too many hours of study in the library. She evidently believes that for her the trend toward an experience curriculum is desirable.

Dr. Henry Neumann, director of the Brooklyn Society for Ethical Culture, Brooklyn, New York, will be on the campus August 12. He will speak before an all-college assembly that morning on "Can Human Nature Be Changed?" Later in the day, he will address a group on "Are Modern Parents Helpless?" Dr. Neumann spent a day on the campus last summer at which time he spoke before several groups.

On Saturday afternoon, July 10, Mr. Beck of the science department took a trip to the Ginkgo Park vicinity and Grant County accompanied by two Yale graduate students in geology, Charles Warren and Earle Shedd. Mr. Warren and Mr. Shedd are making a study of the geology of Central Washington during this vacation period. This trip was Mr. Warren's second into Washington, for he spent the past summer out here.

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